

KNOCKOUT DROPS AND RUBBER PLANTS LEND WEIRD REALISM TO NEW DU BARRY.

American Theatre Version
Written By Miss
Lorraine Hollis Not
Like That of Belasco,
But Persons in the Au-
dience Thought Actors
"Looked Well in Knee
Pants."

It has remained for Miss Lorraine Hollis to inject knockout drops and rubber plants into the life history of the Du Barry.

This remarkable feat was accomplished last night at the American Theatre, where we saw what is termed on the bills "a massive production of an original historical play, Jeanne Du Barry," written by the Miss Lorraine Hollis aforesaid.

It was a massive production in all truth; it was so massive it fell over itself. Also it was original.

Comparisons are odious, invariably. Comparison between Miss Lorraine's Du Barry and Mr. Belasco's Du Barry is almost odious enough to call for the intervention of the Board of Health, but Miss Lorraine took the chance. Far be it from us to say that Miss Lorraine has not acquitted herself with credit.

Never in our life have we struck a woman, especially when she was down. A large and remarkable stock company, headed by Miss Jessamine Rodgers, presented this latest play built upon the life of the favorite of Louis XV. to a remarkable audience in a remarkable theatre.

(Please excuse so many remarks.) The manager of the house, the door-keeper and the ushers appear to know all the patrons by their first names. The patrons—about 80 per cent. women—know the actors always by their own names and not the names of the characters they portray.

At the conclusion of each act the management, the ushers, the girls who sell candy in the lobby, the bartenders in the cafe, the drivers and conductors of street cars that happen to be in front at the time, the policemen on the beat, the bill posters, the press agent, the scenic artist, the stage carpenter and friends of the management gather in the rear, fasten boxwood cleats on their hands and make a noise. It is the largest and best drilled clique in the city.

But to get back to the show. Miss Jessamine Rodgers is a capable actress, pleasing in appearance and wonderfully natural, considering that she has played a different part every week for forty weeks in the season just closing. But she is a long way from the Du Barry.

Possibly if Miss Rodgers should act the part according to her own ideas and not try to imitate Mrs. Leslie Carter she would be more convincing. True, she says, "He, he, he, he, he, he," like a rapid-fire gun, and says, "No, no, no, no, no," whenever she gets a chance, but her "He, he, he, he, he, he," and her "No, no, no, no, no," are meaningless. But then if Miss Rodgers could play Du Barry like Mrs. Carter plays it Miss Rodgers would not be leading woman in the American Theatre Stock Company.

KITTY BARRY'S "SLAVEY" A TREAT FOR BROADWAY.



KITTY BARRY AS THE "SLAVEY."

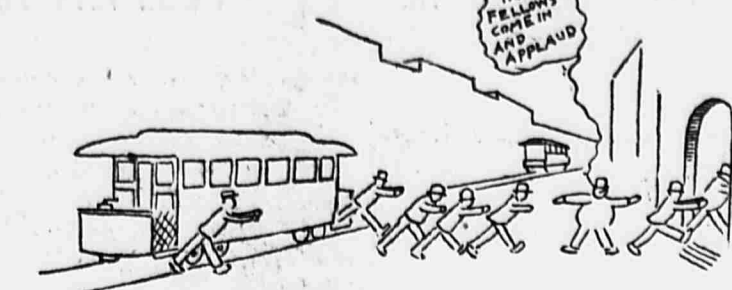
Broadway has a new sensation. It's Kitty Barry, the "slavey" in Sam Shubert's Casino production of "A Chinese Honeymoon." Kitty Barry isn't any taller than Marshall Wilder, but her talent is in inverse ratio to her size.

Over in London she has helped on the big musical comedy successes for several seasons, but New York hadn't heard of her until she walked off a steamer one day and announced she was going to play Fifi when Sam Shubert put on "A Chinese Honeymoon." Now Toby Claude had gone abroad a few days previous to study Louis Frear's presentation of the part in the London production, and Broadway wondered where Miss Barry came in. She was awfully cool about it. "I have a contract in my pocket, and I refuse to get excited."

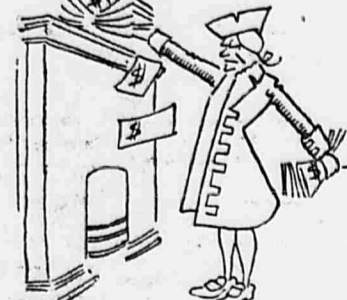
Well, everybody's glad she came, and here's hoping she'll stay. The first



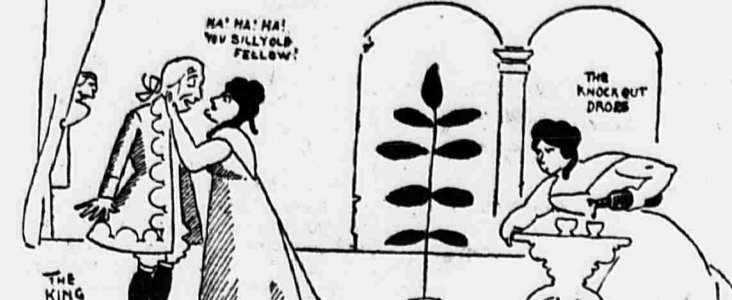
If Belasco Sees It.



On the first night of a great production there should be tremendous applause.



Du Barry helping himself to the dough the King left on the mantelpiece for Countess Du Barry.



The Villainess at Work.

Miss Lorraine has departed far from the lines laid down by Mr. Belasco in his "Du Barry." It is evident that Miss Lorraine intended that her play should be one that mother and the children could attend without the prospect of a blush. She has failed of her intent.

Shall Police Be Called?

Where there is suggestion in the "Du Barry" of Belasco, the "Du Barry" of Miss Lorraine is bad enough to make one want to cry "Police!" May Howard would balk at some of the situations in the American Theatre "Du Barry." The spectacle of Louis making his daughter bow to his mistress is revolting enough to make a country detective blush. But Miss Lorraine evidently knew her audience, for the audience appeared to think it was funny.

As in the Belasco version, Du Barry has a lover—Chevalier de Brissac. The Belasco lover arouses sympathy at least; the Lorraine lover is a peculiar one, notwithstanding that Mortimer Snow, who played the part, is a long way from being a bad actor. He got a tremendous reception on his first appearance.

"My goodness," said a short-waisted admirer seated near us, "but don't Mortimer look fine in them knee pants!" In the Lorraine version, the play opens with the Du Barry in the Versailles palace with the King. The scenic effects are good, but they are marred by a collection of rubber plants and hideous white and red paper flowers set on both sides down stage.

Mr. Powers, the talented drawer of straight lines, suggested to us that the actors at the American have been playing border drama so much this season that they had to have something to hide behind. At any rate, the places of concealment come in handy in the very first act. Brissac arrives and finds that the Du Barry is the playmate of his boyhood. He is properly shocked, but would take another chance. Jeanne won't have it that way.

"Your love is too noble," she says, "to be rewarded in the only way I could reward it my way."

Duchess de Gramont, the rival of the

Du Barry, hides behind a rubber plant and hears the avowal of love. Lillian Beyer plays the Duchess. She is a stage villainess of the deepest dye. She hisses like the air exhaust of the Second avenue electric L train, and when she talks to herself she is audible a block away.

In the Boudoir.

The second act is played in the boudoir of the Du Barry in Paris. There is a bed in the act—a papier-mache bed in an alcove—but Jeanne does not go to bed like Mr. Belasco's Du Barry does. Instead she sits around in costume so flimsy that one fears if a sharp draught should hit her she would be going rather faster than Hope Booth ever did in her life.

Chevalier de Brissac visits her. She takes off her outside gown, poses on a pedestal, and recites a burning poem of passion in a manner that brings to mind occasions when we have heard that thrilling masterpiece, "The Face on the Barroom Floor."

The King comes in and de Brissac goes out. The King leaves a large roll of stage money on the mantelpiece, where it remains until Viscount Jean Du Barry arrives. There is a noise outside. The audience becomes agitated.

"Oh-h-h," cry the short-waisted hero-worshippers. Chorus, "Here comes Victor Moore!" He assists in preparing Du Barry for presentation at court. She is presented in the next act in the

funniest court scene it has been our good fortune to see for many years. The ruthless manner in which the French pronunciation is butchered here is appalling.

Mr. E. Snader, a splendid actor, makes a hit in this act, which has a very strong finale, participated in by Mr. Snow, Miss Rogers and Miss Beyer. Acted with repression, this bit would be thrilling. The three American players howl it, and the effect is lost.

Two show is worth the money. It is a credit to the management that puts it on. For those who cannot afford to pay \$2 a seat and the scalpers' commission to see Mrs. Carter it is a good substitute, even if they do show the Du Barry on the guillotine in the last act.

The manager shakes his audience—a regular family gathering.

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